THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSIC RAGTIME

P.O. BOX 8 KING, ONT., CANADA

Vol. 1, No. 8. October, 1962.

It seems only yesterday that I sat down to write last month's Bulletin. However, another month has rolled around and the Ragtime scene has been busy. The road to hell is paved with good intentions, and it was my intention this month to commence my long deferred article covering my interview with Joe Jordan in Tacoma, Washington. I am afraid that there is so much current news that this article will have to wait yet another month.

We have a lot of record information this issue; times and dates of Max Morath's TV show, some exciting news about player piano rolls, and a report about my visit on October 14th. to St. Louis to see a number of the St. Louis Ragophiles. We will also try to cover many of the items that you have written about.

I would like to deal with our regular departments first, and then we would like to cover a few matters that will be of great importance next year as we start Volume No. 2 of our Bulletin.

PERFORMERS

Bob Darch: Bob will open at the Club 76 in Toronto on Monday, October 22nd., for eight weeks. Bob, as always, will be a fund of information, and we will cover his return to Toronto next issue.

Trebor Tichenor: Treb will be playing until further notice on Friday and Saturday nights at the Natchez Queen, Gaslight Square, in St. Louis, Mo.

The Butterfingers: Karl Leaf and Dan Obertone, Wednesdays and Saturdays at Shakey's, 444 E. Santa Clara, Ventura, California.

Max Morath: Max is now on his fall tour of college dates. I will list a few of them. Many of these dates are private college affairs not open to the public. If Max is playing near you, you should check to see if you can attend.

Connecticut	-	October 26th.
Columbia	-	October 27th.
Buffalo	-	November 2nd.
Chicago	-	November 8th.
Stanford, Calif.	-	November 30th.

I will see Max in November, so will report his information next issue. Here is a list of the stations that are showing the "Turn of the Century" series. The dates shown are for show number one. The Ragtime show is number four not five as previously reported. Remember the dates shown are for programme No. 1 - Ragtime is programme No. 4.

SEPT. 9 - WETV (Washington, D.C.), KRMA (Denver) KAET (Phoenix) KUON (Lincoln, Neb.) WUNC (Chapel Hill, N.C.) WKNO (Memphis, Tenn.) KUAT (Tucson, Ariz.) WILL (Urbana, Ill.) KLRN (Austin, Texas).

OCT. 31 - WTVS (Detroit, Mich.) KETA (Norman, Okla.) KUED (Salt Lake City, Utah) WMUB (Oxford, Ohio) WETV (Atlanta, Georgia) WCET (Cincinnati, Ohio) KNME (Albuquerque, New Mexico) WGTV (Athens, Ga.) WDCN (Nashville, Tenn.)

DEC. 5 - WNDT (New York City) WTTW (Chicago, Ill.) KQED (San Francisco, Calif.) WGBH (Boston, Mass.) WQED (Pittsburgh, Pa.) WYES (New Orleans, La.) KCTS (Seattle, Wash.) WMVS (Milwaukee, Wis.) KUNT (Houston, Texas) WENH (Durham, New Hamp.) WCBB (Lewiston, Ma.) WMHT (Schenectady, N.Y.) WEDH (Hartford, Conn.)

DEC. 26 - WHYY (Philadelphia, Pa.) KETC (St. Louis, Mo.) KVIE (Sacramento, Calif.) WMSB (East Lansing, Mich.) WOSU (Columbus, Ohio) KOAP (Portland, Ore.) KOAC (Corvallis, Ore.) WHA (Madison, Wisc.) KERA (Dallas, Texas)WDIQ (Dozier, Ala.) WAIQ (Montgomery, Ala.) WBIQ (Birmingham, Ala.) WCIQ (Cheaha State Park).

FEB. 6 - WNED (Buffalo, N.Y.) KDPS (Des Moines, Iowa) KWCS (Ogden, Utah) WTHS (Miami, Fla.) WJCT (Jacksonville, Fla.) WFSU (Tallahassee, Fla.) WUFT (Gainesville, Fla.) WEDU (Tampa, Fla.)

FEB. 27 - WGTE (Toledo, Ohio) KCSD (Kansas City, Mo.) KTPS (Tacoma, Wash.) WHRO (Norfolk, Va.) WFPK (Louisville, Kentucky) KVCR (San Bernardino) WSIU (Carbondale, Ill.)

MAR. 20 - WOUB (Athens, Ohio) WEGA (Savannah, Ga.)

PLAYER PIANO ROLLS

As you all know, original Ragtime Rolls are hard to find. As a matter of fact for most of us they are next to impossible. There are a few outstanding collections around, such as Mike Montgomery's and Trebor Tichenor's and Johnny Maddox's. Most of us have all too few. Hal Boulware with his "Classics in Ragtime" label will fill many gaps for a great number of us. I know a few collectors (Jim Kinnear, myself, and Howard Weilmeunster) who cut their own rolls. This is really a labour of love, as it takes many, many hours to plot and cut your own rolls. Hal and Larry Givens have their own roll cutting machines, but most of us are not so lucky. We have recently heard from Mr. R. W. Rodgers, 16381 Shelby Drive, Cleveland 42, Ohio, who has the answer to a roll cutters heart. From Mr. Rodgers you can get paper that is

completely marked out in bars, with the complete tracker bar and notes shown on it. This paper makes mistakes a thing of the past, and shortens the marking time for a hand-cut roll tenfold. You still have to cut out the notes by hand, but marking the notes is now sure and fast. Those of you who cut or who want to cut your own rolls, contact Mr. Rodgers. He also operates a Mail Order Player Piano Parts business. We have three more Ragtime Society subscribers who are in the Player Piano business. If you need repair items why not contact Society subscribers. They also deal in new and used rolls.

- John E. Duffy, 408 Broad Avenue, Palisades Park, N.J.

- William Pardue, 6983 Nash Road, North Tonawanda, N.Y.

- Durrell Armstrong, 222 Vassar Street, Wichita 18, Kansas.

One of our subscribers informs us that he expects to perfect a machine he is now developing that will mass produce rolls, and possibly lower the price for custom-made rolls. We will keep you informed.

RECORDS

Someone wrote me stating that the "Golden Reunion in Ragtime" was not Classic Ragtime. I couldn't agree more. It is a record that gets together three elderly men, who play their style of music, and who have played an important part in the Ragtime scene. This record that Bob Darch has organized, is a unique meeting of three great performers. We think you should have it. We do not suggest it is Classic Ragtime.

We hear that Audiophile Records of Saulkville, Wisc. (the Complete Works of Scott Joplin by Knocky Parker) will be bringing out two new records this fall:

1) The St. Louis Ragtimers, with Trebor Tichenor, Al Stricker, and Don Franz, playing Rags and Stomps. This will be a single 12" L.P. Treb is playing magnificently and I expect great things from this record which is to be released soon. More details when we have them.

2) The Complete Works of James Scott by Knocky Parker. This will be two 12" L.P.'s, coming out late this fall. We understand there will be some 'capsule' tunes (as in the Joplin record) and some complete tunes. Again, more details when we have them.

We have received some information from Paris about some private acetate reproductions of old records that are available for $6.00 each. If you are interested let us know and we will find out more information for you. We can make no comment on these records as we have not heard the quality.

No. 1 contains "Old Cakewalks", as follows:
Le Reveil du Negre, Leonardi, Banjo, Stella No. 575 saphire
Douglas Cakewalk, Leonardi, Banjo, Stella No. 576 "
Mexican Cakewalk, Gascon, Orch. Pat. F 829 "
Hunkydory Cakewalk, Unknown orch. Perfecta No. 336
La Marche des Mal Blanchis, Grand Orch. Symphonique, Ode 60264
At a Georgia Camp Meeting, Sousa's Band, HMVB 246
The Bullfrog and the Coon, American Saxophone Band, Re EG 6152
Temptation Rag Arthur Pryor's Band, VI 16511
The Montmartre Rag Mitchell's Jazz Kings, Pat. F 6566 saphire.
Wabash Blues Mitchell's Jazz Kings, Pat. F 6566 saphire.

No. 2 contains "Old Rags", as follows:
Darktown Dandies (Cakewalk) Olley Oakley, Banjo & Orch. K 2293
Grizzly Bear Rag, Gottlieb's Orchestra HMVB 134
Tenth Interval Rag, Gene Roderich, Piano Solo, BR 2599
Bugle Call Rag, Herman Chittison, Piano solo, BR 500 438
Manhattan Rag, Irving Mill's Hotsy Totsy Gang, BR 1641
Tiger Rag, Patti (the Banjo Wizard), BR 9246
Lil' Liza Jane, Earl Fuller's Famous Jazz Band (1917) GRK577
It's a Hundred To One You're In Love " " GRK537
Everybody Shimmies Now, Scrap Iron Jazzerino's Jazz Band GRK838
That Futuristic Rag, Rube Bloom, Piano solo, Parl 162

No. 3 contains Ragtime Bands, as follows:
Kenilworth Polka, Olley Oakley, Banjo. Gramophone 17 cms 6344 (1898)
Indian Rag, Savoy Quartet, HMV 985
Slippery Place Rag, Victor Military Band, VI 17006
Laughing Rag, Moore & Davis, VI 18.849
Russian Rag, Jim Europe's Band, Pat 020928
I's Gwine Back To Dixie, Haydn Quarter, VI 16104
Alexander's Ragtime Band, VI 17006
Down Where the Swanee River Flows, Ciro's Club Coon Orch. COE2812
Hors d'Oeuvres, Murray's Ragtime Trio, HMV 399 (12").

PUBLICATIONS

Some new (to us) publications have come to our attention, and these are as follows:

PALAVER, a fairly large English monthly at $4.00 per year. The Sept. copy which we have runs 70 odd pages, containing mostly lists of records, and letters and articles pertaining to records. Write T. H. Benwell, 4 Hillcrest Gardens, London, N.W. 2.

MUSIGRAM, a monthly publication to be put out by the National Sheet Music Society. Their letterhead says, "A non-profit organization serving collectors and students of printed musical Americana". We hope to co-operate with this society in the interests of furthering our mutual aims. Write Mrs. Kay Ragland, Editor, 1825 West 68th. Street, Los Angeles 47, Calif., for a sample of their first issue.

JAZZ, G.P.O. Box 2474, New York 1, N.Y. The October issue has not yet been printed, but would appear that this magazine will hold to middle of the road, and modern jazz.

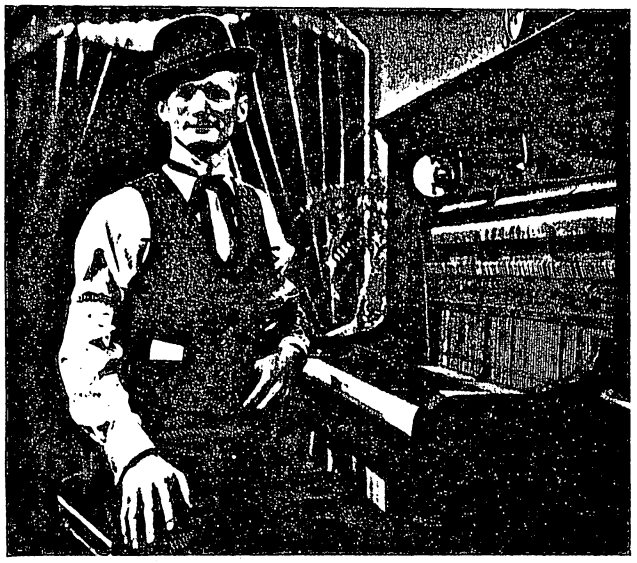
Lectures: A series of 6 lectures, "Folk and Jazz: Music of the American People" will commence in January at the University of Minnesota. Write Address Lecture Series, 156 Nicholson Hall, University of Minnesota, Minneapolis 14.

Books: We have been corresponding with Professor Oderigo from Buenos Aires, who informs us that he has written several books on Jazz and Negro Music. Among these are: Estetica des Jazz, Historia del Jazz, Diccionario des Jazz. We have not yet seen these books, and although they are written in Spanish, we presume there will be some among you who will wish to include them in your jazz and ragtime reference library. Copies are on the way to us, and we will comment on them after we have seen them. Write us for further information.

The Art of Jazz, published by Cassell's, London. Price 25/- It contains two articles by Guy Waterman, "A Survey of Ragtime", and "Joplin's Late Rags" - the latter with musical examples. We have not yet received a copy of this book. Write us for more information.

REPRINTS

In this issue we are reprinting two articles that all of you may not have seen. One is by myself in the September issue of "Music Memories", and the other from the March issue of "Newsweek" about Max Morath. Since we list the TV stations for the "Turn of the Century" series this issue, we thought you might like to read the "Newsweek" article.



Teacher Morath in working clothes: Pleasurable pedagogy

Learn Along With Max

"We have been wondering whether you are an old-time actor, student of music, vaudeville entertainer, or all of these rolled into one," read a fan letter that came one day last week to Denver's educational TV station KRMA. As he read it, Max Morath pushed back his derby hat, loosened his string tie, adjusted his sleeve garters, and remarked, "In this business you have to be a little bit of everything."

Despite his mildly flamboyant appearance, lantern-jawed Max Morath, 35, is in the overpoweringly respectable business of educational television. Dressed like a Gay Nineties poolroom sport, he has played (on a tinny-toned upright piano) and sung (in a notably erratic tenor voice) his way through twelve half-hour programs, taped for the National Educational Television network as "The Ragtime Era." To a cornball folksiness suggestive of Mitch Miller, Morath has added the easygoing analysis of a Leonard Bernstein, and the result is engaging education.

When NET first considered doing "The Ragtime Era" three years ago, the educators were afraid Morath might be *too* entertaining. "They thought it was nice," Morath said last week, "but they weren't quite sure it was the thing for educational TV." Now they are sure enough to have put Morath to work on a new project in the same vein: With KRMA program chief Jim Case directing, he is currently taping "Turn of the Century," a half-hour, fifteen-show series to be aired on the 60-station network later this year.

Although the "Century" series has a bigger budget than "Ragtime," it will still cost a mere $3,000 for each segment ("Denver just can't figure out how to spend more money than that," says an admiring NET man). Once again Morath, talking and playing his way, will range over the period from the 1890s to World War I. But whereas in "Ragtime" he seldom strayed far from musical exposition, in the "Century" series he will explore the historical context of the songs more thoroughly, with scripts based on his own research.

Careful Choice: "One program is built around family life," Morath explained, "and what was happening to it at the turn of the century. That was when the patriarch had had it. And there was a change in the attitude toward Mother, too." To illustrate such changes, Morath chooses his songs with care: "Everybody Works but Father" when dealing with the family group, for example, and, for a look at courtship in the family parlor, a George M. Cohan nifty, "When a Fellow's on the Level With a Girl That's on the Square."

Morath inherited his affinity for the songs of yesteryear from his mother who played them at the Princess Theater in Colorado Springs in the silent-movie era. After attending Colorado College, he worked variously as a radio announcer in Colorado Springs, as an actor in a Phoenix, Ariz., stock company, and as a "honky-tonk piano" player at the ancient Imperial Hotel in Cripple Creek, Colo. KRMA's Marvin Hall heard him there in 1959 and eventually talked him into doing the "Ragtime" series, with Hall as its producer.

In between taping his TV series, Morath, who supports a wife and three children, keeps busy playing at colleges across the country, educating students previously unversed in ragtime. "One little co-ed," he said, "came up to me after a concert and told me she was astonished —she thought ragtime was music like 'Mairzy Doats'." Morath himself used to play standard cocktail-lounge piano. "That's like driving a car at night," he says now. "You don't have to think about what you're doing. Rag is busy music; it keeps you hopping."

RAGTIME . . . . . A New Approach

JOHN A. FISHER, Chairman
The Ragtime Society

In the space available, I intend to take a rather different approach to Ragtime in general, and Classic Ragtime in particular. Ragtime is a unique segment of the North American heritage. I don't usually like the word "unique", as it is often misused. "Unique — of which there is no equal," states the dictionary. What makes Ragtime unique is that along with the Blues and Jazz, it is an American folk music, but only Ragtime is a precisely written music that was meant to be played as it was written. This means that, at least theoretically, this music can "live" forever, or as long as people can read music. I have always felt that a great deal of the appeal of the Blues or Jazz is that part of the music which is not written down but which is interpreted by the performer. Nobody can play the notes that Jimmy Yancy played and sound like he did. There is only one Jelly-Roll Morton, one Leadbelly, and one Meade Lux Lewis. On the other hand, with practice, a proficient pianist can give a perfect rendition of *Top Liner Rag* by Joe Lamb or any other rag he chooses.

Ragtime, with the exception of a few tunes, was never universally popular. Firstly, this was piano music. It was not easy to play. It was thought by many people to be somewhat suspect, as it had its roots in the red light districts of St. Louis. But just as the Blues spread from their birth place in Memphis, Ragtime spread from St. Louis. If it had not been for John Stark publishing the early Rags, I doubt if it ever would be known today. Stark was dedicated. He published Rags that were masterpieces, but were much too hard for most people to play. He published through ragtime's lush years (1900 to 1915). He tried to withstand the onslot of Jazz, but was dealt a blow by W. W. I in 1917 that his publishing company, and Ragtime, never recovered from.

The popularity of Ragtime went downhill after the early 1920's. As a music form it was gone in the 1930's. Today, however, its gaining in popularity every day. One great reason for this is the fact that here is music that is written down, and that sounds as it should, when it is played as it was written. Another important reason is that a few individuals never stopped thinking and talking ragtime; People like Charles Payne Rogers and Roy Carew. Then there were the new younger performers, like Wally Rose, Ralph Sutton and Bob Darch who were playing Ragtime in the Forties. A real boost was given to Ragtime when "They all Played Ragtime" by Rudi Blesh and Harriet Janis published in 1950. From then on been an ever increasingly popular music. Not just a music form with its performers like Darch, Rose, Morath, and others, but an organized hobby for many amateurs — some who play well, and some who don't play at all. There are people all over the world who are Ragtime Fans and who meet and/or correspond regularly. There are collectors with vast collections of sheet music and player piano rolls. Some of the collectors have learned to play and to play well. Any of you who have heard Trebor Tichenor will know what I mean.

What thrills me is that there is a new vitality now to Ragtime. The most important reason is that here is a special kind of North American folk music, that was written down, and that can be heard as it should be heard when it is played as it was written. The Ragtime Society has tried to publish some of the old tunes, that are unavailable and that are now in the public domain, and we are pleasantly surprised at the number of people that are taking this music and playing it. We hope that groups like our own and the Tichenor-Cassidy group in St. Louis will be only a few of many more in the future. Just as there are many Dixieland clubs, we hope there will be many Ragtime clubs. We have a member in Winnipeg who is twelve and one in Scarsdale, N. Y. who is thirt[illegible] and they both play, so I guess we sh[illegible] have no worries about Ragtime in the future. This unique music should live and prosper for many more years.

SHEET MUSIC

Our list of Society printed music gets longer all the time.. To review, we have available the following numbers at $1.00 each:

ORIGINAL RAGS	Scott Joplin
ELITE SYNCOPATIONS	Scott Joplin
SUNFLOWER SLOW DRAG	Joplin and Hayden
FROG LEGS RAG	James Scott
ST. LOUIS RAG	(music & cover) Tom Turpin
MISSISSIPPI RAG	William Krell
SENSATION RAG	(music & cover) Joseph Lamb
HARLEM RAG	(music & cover) Tom Turpin

Those of you who ordered "Harlem Rag" and "Mississippi Rag" will be getting them in a few weeks. We have just about enough orders to print them. Needless to say, we always welcome music orders as we have extra copies of all these tunes, and the money we get allows us to print more music.

We will again offer two new pieces of music this month:

SWIPESY CAKE WALK	Joplin and Marshall
LIVE WIRE RAG	(music & cover) ADELINE SHEPHERD

If you remember, Adeline Shepherd wrote "Pickles and Peppers". The reason we are offering "Live Wire" is that it is easy to play. It appears that many of the people who buy our music offerings are learning to play Ragtime from our music. Unfortunately, many of the fine Classic Rags are real knuckle busters, so here is an easy one to work on. As always, they are $1.00, and if enough of you order we will publish them.

While we are talking about sheet music, we have acquired a small supply of Mills' publications of:

PARAGON RAG	Joplin
COUNTRY CLUB	Joplin
EUPHONIC SOUNDS	Joplin

First come, first served, at 80¢ each.

We also have found a few more of the out-of-print Melrose folios.

DIXIELAND FOLIO 1, 2, and 3
THE RAGTIME FOLIO
JELLY ROLL MORTON FOLIO

These are $2.50 each as we bought them retail. Again, first come first served. We have just learned of a Folio printed in England which contains "Maple Leaf", "Grace and Beauty", "Hilarity", and "Climax," plus two more. We expect the price to be about $1.50. If you are interested, let us know and we will bring it in. We also have heard of another English folio, containing (among others) "Bohemia Rag", "Swipsey Cakewalk", "The Peach", and "Cole Smoak". Write us if interested.

FROM THE SECRETARY'S DESK

Many of you who take the time and trouble to write to us, and who don't get a reply, perhaps wonder why. We hope you don't think that we don't care or don't value your correspondence. Much of the news in this Bulletin is based on information you send us. It is just impossible for your Secretary (a voluntary position with a capital 'V') to answer each letter. I now have over three file drawers of them! We hope most of you get the answers to your questions in the Bulletin. We do want you to keep writing, and whenever possible and necessary we will try to answer any specific enquiry. Some of you are quite avid letter writers and news imparters - others we never hear from. We do want to thank a great number of our subscribers who consistently spread the word about the Society and send us new names. We have printed cards available that you can sent to potential subscribers. If any of you would like some to send out, just let us know and we will send you a supply.

We have had a number of suggestions that we will air here, regarding possible future activity. Whether we ever do these will be based on your interest and whether we can accumulate enough money.

1) Ragtime Society LP records, either 10" or 12".

2) Ragtime tape recordings of the great performers, or piano rolls.

3) It has been suggested that some might be interested in the publishing of the complete works of Joplin. This would likely cost in the neighbourhood of $100.00 per copy.

4) That we print our sheet music on one side only, so that it opens out on a music stand (about 36 inches long). This could be done, but instead of the present way we do it, not in addition.

- What do you think?

If we knew what you are specifically interested in - tapes, LP's, rolls, music, what music you would like to see, etcetera, we could mark up your card in our filing system and this would help us a lot.

1963 renewal subscriptions have been coming in at a fair rate. We fully expect that some of you will not renew for one reason or another. It is necessary that we have an idea of who is going to renew by December, so we can see if we have the minimum number to publish next year. Obviously there is a point below which we cannot operate in the black, so let us know whether you are going to invest another $2.00 in the Ragtime Society.

SPECIAL EVENTS

The special event this month was special to me. Namely, a visit to St. Louis to meet Trebor Tichenor, Russ Cassidy, Howard Weilmeunster, Howard Doerr, and four or five other St. Louis Ragophiles. Howard Weilmeunster brought his unbelievable Van Eps banjo, and a good time was had by all. Treb's collection of music and rolls has to be seen to be

believed. I am sure he doesn't have everything, but it seems like it. With luck Treb might play Toronto this summer, so the Canadians will be able to hear him then. It will be worth waiting for I can assure you. As we mentioned quite a few Bulletins ago, Howard Weilmeunster is an accomplished artist, and we hope to reproduce (suitable for framing) his series of portraits of Classic Ragtime personalities throughout our Bulletins of next year.

This has turned out to be rather a long issue, so will close now. Next issue for sure the Joe Jordan article, and information from Bob Darch and Max Morath. Keep writing and let us know if you want our two latest sheet music offerings.

John A. Fisher,
Chairman.

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